

Design

THE MAGAZINE DEVOTED TO CREATIVE ART



"Clown in Costume" by Stanley Twardowicz

● **40** Essential and fascinating art processes —

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DESIGN TECHNICS★

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New York City

Brooklyn Museum: (Eastern Parkway, B'klyn.)

Drawings of Lagos D'Ebneth. An exhibition of the work of a contemporary Hungarian-Dutch sculptor, who is also recognized as a substantial painter. Continuing through Jan. 25, 1948.

Downtown Gallery: (32 E. 51 St.)

Continuing an exhibit of the work of David Freedenthal, which includes ten watercolors and varied drawings. Show closes January 17, 1948. A One-Man Retrospective Show of the work of Yasuo Kuniyoshi is tentatively scheduled for early March, in which the complete cycle of his paintings over a twenty year period will be exhibited.

Museum of Modern Art: (11 West 53 St.)

Ballet Design. A selection of designs for settings and costumes commissioned by Lincoln Kirstein for performances of the Ballet Society. Includes models and drawings by Horace Armistead, Conrado Cagli, Esteban Francis Joan Junyer, Isamu Noguchi, Dorothea Tanning, Kurt Seligmann, Pavel Tchelitchev, etc.

Continuing: thru April 4.

Also current are: "Useful Objects" (thru Jan. 25), and the work of Mies van der Rohe (thru Jan. 25.)

Special: An exhibit of the work of French children painters, Jan. 14 thru Mar. 21.

Metropolitan Museum of Art: (Fifth Ave. & 82 St.)

Costumes: Exhibition of the costumes of the Near & Middle East, Jan. 9 thru April 30.

Exploring The Secrets of Painting Materials: A comprehensive exhibit showing means used to explore the ingredients used by old and contemporary artists in mixing their paints. Opening Jan. 30. No admission charge.

Lecture series: The Unicorn Tapestries (at the Cloisters) 3 p.m. Jan. 28. . . . 5th Cent. B. C. Greek Art, Jan. 29. . . . Tapestry Pageant, Jan. 30. . . . Egyptian Art Collection, Jan. 31. . . . High Renaissance Painting (2 p.m.) and Near East Textiles for Costume (3:30 p.m.), Feb. 1. . . . Tour of The Cloisters (3 p.m.),

Feb. 4. . . . 4th Cent. Greek Sculpture (3 p.m.) Feb. 5. . . . Tapestries, Medieval to Modern (3 p.m.), Feb. 6. . . . 20th Cent. American painting (3 p.m.), Feb. 7. . . . Northern European Renaissance painting (2 p.m.), Feb. 8. . . . 17th & 18th Cent. Italian painting (2 p.m.), Feb. 15.

New Age Gallery, Inc. (133 E. 56 St.)

Sale of watercolors & drawings: by John Melching, formerly associated with "Forum" Magazine, where he did illustrations for the articles of Theodore Dreiser, Bertrand Russell and Will Durant. Works of many others for sale for prices ranging upward to \$200. A unique gallery, owned by its exhibiting artists and friendly patrons.

"Recent Watercolors." Jan. 26 to Feb. 12. *"From My Window."* Feb. 14 to Mar. 4 (all media represented). Among the names exhibiting are Belmont, Brockdorff, Carewe, Citron, Conant, Freedman, Fuchs, Geyer Gerassi, Hecht, Kawa, Lesser, Liefeld, Melching McIntyre, Nova, Ratkai, Thalinger, Upjohn, Wells, Willard. Daily except Sun. (10-5) Thurs. eves from 7-10.

Serigraph Galleries: (38 W. 57th St.)

Exhibition of Henry Mark: 35 serigraphs, created in small limited editions which are for sale at pocketbook-happy prices. Mark is exhibited in the permanent collections of the Metropolitan, Brooklyn Museum, Portland Museum, etc. Continuing thru Jan. 24. Many other serigraph art works on exhibit and for sale at prices ranging from \$7.50 to \$20. Excellent examples of silk-screen work.



California

Mills College: (Oakland 13)

Mexican Painting Show: Done by students at the *Escuela de Pintura y Escultura* in Mexico City. Display consists of 91 water colors and 49 drawings done by

students studying under Julia Kurezyn, Carlos Orozco Romero, Feliciano Pena and Jesus Guerrero Galvan. Continuing at the college gallery thru Feb. 8.

Colorado

Denver Art Museum: (1300 Logan St.)

Theater Arts: An exhibition especially assembled to usher in the Denver Museum's newly created Theater Arts section, under the curatorship of Dr. Camp-ton Bell. Continuing from Jan. 15 thru Feb. 29. . . . *One Man Show:* Richard Sorby, art faculty of University of Denver. Oils and watercolor. During Jan. Another One-Man Show will follow during February, on the recent works of Ferdinand Leger.

The Children's Museum of Denver will have a showing from Jan. 16 thru Feb. 29 specially designed to catch the eye of tots and teen-agers, entitled: *Circus*. It is the "Big Top" as seen thru the eyes of many prominent artists of today and yesterday.

New Jersey

Montclair Art Museum: (Montclair)

Rembrandt: A series of the master's best handicraft in the specialized art of etching. Twenty-four are on exhibit of the two hundred-odd Van Rijn is known to have fashioned. Thru Feb. 15 in the Library-print room. Also to be seen: Niles Spencer's work, including "East River Drive."

Newark Art Club: (38 Franklin St.)

Exhibition of Watercolors: Held by the New Jersey Water Color Society, Jan. 19 thru Feb. 5. An exhibit of the paintings of Jay Connaway will follow for the period Feb. 10 to Feb. 26. Demonstration on "Modern Embroidery Design" is scheduled for Feb. 19 (4 p.m.) with the lecturing being done by Anna Lesznai Gergely, of Hungary.

Ohio

Toledo Museum of Art: (Toledo 2)

Chrysler Exhibit: Significant War Scenes, sketched and painted by battlefront artists. . . . Faculty paintings from Cleveland School of Art. . . . 20 Currier & Ives originals, loaned by Travellers, Inc. All are on exhibit thru January.

Columbus Gallery of Fine Arts:

(Washington Ave. & Broad)

Chinese Arts: Paintings and porcelain, textiles and jade. From Jan. 15 thru Feb. 22. . . . One Man Show of work of James R. Hopkins, former Director of School of Fine Arts at Ohio State University, and one-time Director of Cincinnati Art Museum. Oils. Thru Jan. to Feb. 16.

Cleveland Museum of Art: (Cleveland 6)

Ceramics: The traveling *National Ceramic Show* of the Syracuse Museum & (Continued on Page 18)

The Arts In 1948

AN EDITORIAL

The arts, at the beginning of this new year, seem to hold a stronger place than ever in the lives of the people of the United States and Canada, if not in the world as a whole. It is easy to make a long list of ways in which the arts, and an awareness of their intimacy with the lives of people, have gradually though certainly become intensified in our culture. The fact that the creative arts are an inseparable factor in every day living has frequently been mentioned here. But the beginning of 1948 is definitely marked by a real growth in art understanding by the American people as a nation.

First of all, the painters and sculptors are finding increasing support, and encouragement from industry and leaders in big business such as The Pepsi-Cola Company, Capehart, La Tausca Pearls and many others. Greater amounts each year are being spent to promote and stimulate the fine art of painting and sculpture in our contemporary world. The aim is to help artists do their very best work and in the manner they consider valid. More interest is being shown in just what the artist can do in his own medium to contribute towards an enriched way of life for America.

Recent exhibitions, like the Fifty-eighth Annual Exposition of American Art assembled and recently opened at the Chicago Art Institute bring before the public the carefully selected works of young American artists. By such a show as the one held in Chicago, and which will be seen in other cities, it is possible to study and enjoy the current tendencies dominant among our young painters—Abstraction and Surrealism—in sculpture and painting.

Art education, a field in which so many of our readers are immediately concerned, is finding a stronger place in our concepts of culture. Here is being presented a stronger and more potent front, not only in the United States but Canada as well. Recent tours throughout the country have disclosed more and better understanding of the educational significance of the arts than ever before. This means more flexibility in matters of techniques and the true educational and social implications of creative expression as normal healthy factors in human development. This is being more and more realized as a major force for good by those in the front ranks of our school systems everywhere.

The hand arts, or crafts as they are sometimes referred to, are finding their place among the arts not only in the museums of fine arts but in the school curriculum in general. In recent years all good schools where art is taught have established facilities for the study of pottery as well as weaving and other crafts. More are moving that way. It is not so long ago when artists, teachers and school people felt that they could not justify the hand arts on an educational basis. Not so today. Work in

the hand arts is growing in aesthetic merit as well on a higher level of educational value.

The tremendous interest shown of late in art workshops conducted for in-service teachers and administrators is an answer to the question of how the grade teachers and those with little or no art background may grow to understand the full importance of art as an inseparable quality of sound learning. It is indeed a step forward when school superintendents and administrators will ask to spend a session in participation in the arts that they may arrive at a more real understanding of the value of art experiencing. This is happening in many progressive communities.

Nor is this intensified interest in the arts and understanding to be noticed only in the areas mentioned above. The many young married couples and others setting up a home since the war have the import of art understanding brought before them repeatedly. They need to know the real meaning of function, color harmony, relation of form, etc. They not only realize the immediate value of all this to them but they are determined to find out. It is vital to know something about good architecture and design when, in this day of inflation, the cost price is often closely involved with these factors. It helps when furnishing a home to know what to select in the way of furniture and accessories. It helps, as well, to be able to create something to supplement what has to be purchased in order to make a place livable. Of course the enjoyment to be found in the things of daily existence is one place in which life may be enriched with little or no cost. Big business has discovered that art is a major force in merchandising and selling, too. It has given rise to the recently established profession of industrial design, a field in which there are many variations and many opportunities for the younger generation. Few businesses would dare to launch in the field of quantity production without the advice and assistance of persons who may be thought of as artists who control the appearance of the machine-made product. In this regard it is growing more and more exciting to see how the craftsman, the hand artist is being used to lend his understanding and appreciation to industry. Much has been said about such outstanding persons as Dorothy Liebes, a leader in the textile industry who is essentially a craftsman but whose understanding of the arts has made her extremely valuable to industry. The new years finds a longer and longer list of important artist and craftsmen who have been called into industry to provide that point of view which the art may contribute to our way of living, even in an industrial world.

Felix Payant

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ABOUT THE COVER

"The Clown in Costume" was painted by Ohio State University art instructor, Stanley Twardowicz, in Maine during the summer of 1947. Stanley (as he signs his paintings) was born in Detroit, thirty-two years ago, of Polish lineage. A critique of his work appears in this issue on Page 10.

FRENCH ETCHINGS AT ART ALLIANCE IN PHILADELPHIA

A French show of etchings and engravings, to be held at the Art Alliance from February 3rd to February 29th, reveals kinship of French and American print-makers through pupil-teacher relationship, and includes prints from the National Gallery of Art, Lessing J. Rosenwald collection, as well as a group gathered by the American print-maker, Stanley W. Hayter. Prints by Courtin, Hecht, Vicillard, Rouault and Picasso come from the former source; prints by Prinner, Adam, Cournault, Rose Adler, Springer and Villon from the latter.

Hecht taught Hayter. Born in Poland, he is a naturalized French citizen, and has traveled and taught in Warsaw, Berlin, Norway and Sweden.

Vicillard, a leading sculptor and engraver in France, is a pupil of Hayter. Even Picasso worked in Hayter's workshop. Rose Adler and Springer also are Hayter students, while Villon is the father of modern French engraving.

Adam studied with Picasso.

Courtin, a young man in his 20's, works as a farm hand near Orelans in France. He began his career when a bank note engraver showed him how to use tools, and made about 90 plates before exhibiting.

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Rosti the Wizard

This Unpredictable Man Makes Something from Nothing

A REALLY unusual set of handmade dinnerware? A cream pitcher made just to fit your hand—no handle to break off—or a front for your fireplace designed to blend perfectly with your room? Stop in and see Rosti in his brand new shop at 343 East 21st Street, New York City. There you will find distinctive ceramics.

Rosti's work, first of all, retains the innate quality of clay. His dinner set, for instance, could not possibly be duplicated in any other material. But more important, each Rosti original—whether cup, lamp or ash tray—has the quality of a sculpted work of art in its treatment of mass and the relation of light and shadow. A master of abstract design, Rosti believes that "Art is selection and simplification of the world around us."

Rosti has perfected glazes unusual for textural quality as well as color. Some of his objects have a high metallic finish while others have a soft undertone. The "Bear" lamp, for example, blends gray to black through varying shades of green.

Since 1945, Rosti has been producing handmade originals "without sacrificing beauty for price nor usefulness for beauty" and has built up a steady clientele of home lovers and decorators who come to his little workshop located in the backyard of 335 East 21st Street. Because the steady stream is now too big for his workroom, Rosti has opened a shop six doors away where he will display his own work, discuss the household accessories that he will design to your specification, or tell you where to find the rugs and fabrics which he cannot fashion for you. In a small kiln at the rear of the store, he fires his enamel work. A larger pottery kiln is housed in his workshop.

Educated in Prague and Budapest, Rosti is an architect, industrial designer and is expert at many handicrafts. Mr. Rosti's specialty is fine ceramic lamps. But he is also known for his original lampshades, enamelware, from ashtrays to wall-size plaques, woodwork and other household accessories. Breaking away from the traditional vase-shaped lamps, he is developing a series of abstract shapes based on forms found in nature. "Bear", which Rosti describes as "dignified, serene polar bear sitting on his haunches" is in the collection of the Museum of Modern Art and is included in the Buffalo Art Academy's collection, "Good Design is Your Business." "Bird", another Rosti lamp, appears among the photographs of industrial design in the Museum of Modern Art. The Metropolitan Museum of Art and the Syracuse Museum have also displayed Mr. Rosti's work which includes lamps named "Torso," "Penguin," "Giant," and "Glove". "I can't remember numbers," Mr. Rosti says, "so I give them all names".

Smoking accessories—ashtrays, cigarette boxes and pipe racks—which complement Rostis lamps are available in his store. Also available is his unusual dinnerware—squared at the corners—and glazed in fine yellow and green, "never blue for dinnerware," he warns. "There are no blue foods and it would be unnatural. The color on all my work must carry the mood and feeling of the subject."

Rosti is always seeking new media for his skills. A few weeks ago when severe rains washed the pebbles around his "shack" in Brewster, New York, he decided to set thousands

(Continued on Page 23)



Karl Zerbe *Melancholia*

The Chicago Art Institute's Abstraction Exhibit

THE Exhibition of Abstraction and Surrealism which recently opened at The Chicago Art Institute marks a definite and significant step in the history of that great institution.

This is the *first* time an American museum has sent its staff on such an exhaustive tour to select and invite an exhibition on one particular phase of American art. The staff traveled more than 24,000 miles by train, plane, automobile and boat, visiting 76 cities and towns from San Diego to Seattle and from New Orleans to Boston. Works by artists from 29 states are included.

This is the *first* exhibition entirely composed of works which have never previously been shown in any major museum annuals.

This is the *first* time about one-third of an exhibition is made up of works by artists who have never exhibited in any public museum or gallery.

This is the *first* time an extensive cata-

logue devoted entirely to American abstract and surrealist painters and sculptors is to be published by a museum.

Of the 252 exhibitors (four show both painting and sculpture), 210 are men and 42 are women, their age ranging from 20 to 76.

More than 60 are art teachers, 32 employed by universities or colleges, and 14 as heads of art schools or art departments. Others follow varied professions and trades, many unrelated to art; such as, house painter, furniture finisher, restaurateur, cow puncher, architect, soldier, housewife, jewelry designer, musician, hermit, dentist and doctor.

Three distinguished persons in the art field judged the exhibition to award 13 prizes amounting to \$5,300.00. The Jury of awards was composed of: Mr. Alfred Barr, famous critic, author and director of research in painting and sculpture at New York's Museum of Modern Art; Mr. Gyorgy Kepes, noted designer and professor of design at Massachusetts



Hedda Sterne Grandfather

Institute of Technology; and Mr. Henry R. Hope, chairman, art department, Indiana State University.

Daniel Catton Rich, Director of the Institute has the following to say:

"The Fifty-eighth Annual American Exhibition is a departure from the long series which preceded it. Instead of attempting a 'cross-section' of what is going on in American art, it singles out two leading tendencies in our painting and sculpture—Abstraction and Surrealism.

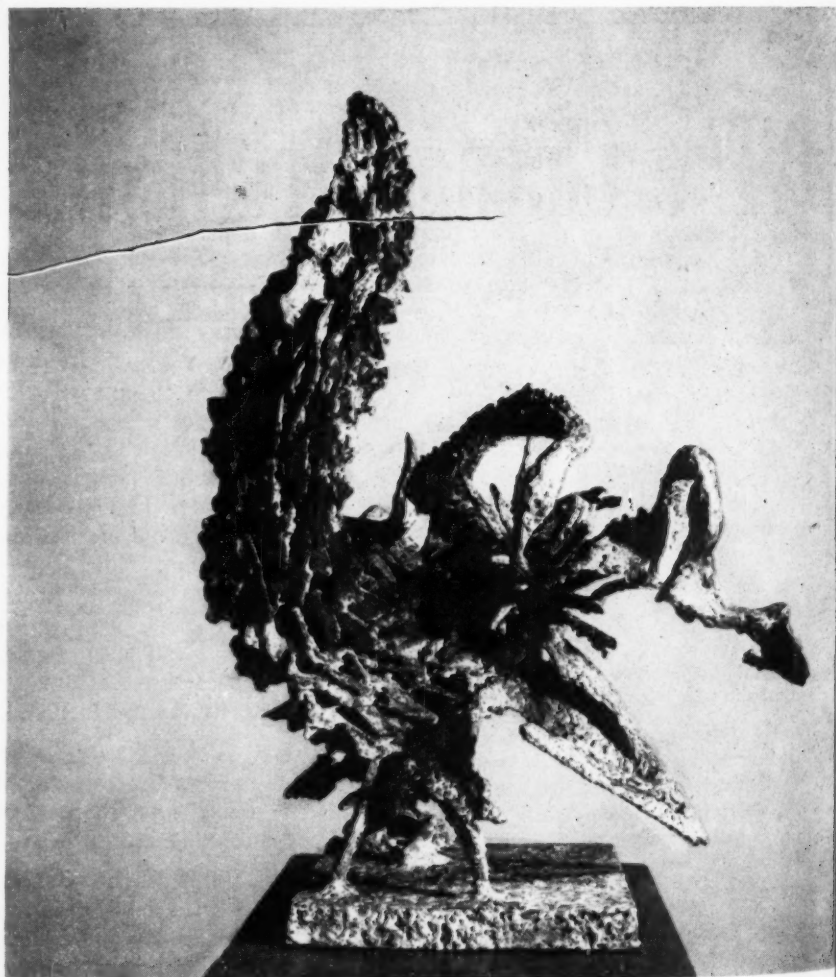
In theory a survey of various contemporary points of view within a single frame is admirable. But in the past the large annual museum showings—here and elsewhere—have been far from representative. At their best they have become unequal samplings of what is actually going on and at their worst they have presented a jumbled and confused effect to the public. Too often they have been distilled and re-distilled from other national exhibitions until the final product was both tasteless and thin.

In assembling the Fifty-eighth Annual, two associate curators of painting and sculpture, Mr. Frederick A. Sweet and Mrs. Katharine Kuh, have followed another method. They have visited hundreds of artists in their studios and have gone to every section of the country as well as to art dealers and artists' organizations. No painting or sculpture previously shown in one of the large national exhibitions has been invited by them and all works have been produced during the last five years. The result is an exhibit truly national in scope and strictly contemporary in spirit. Of the 252 artists exhibiting, some 85 are

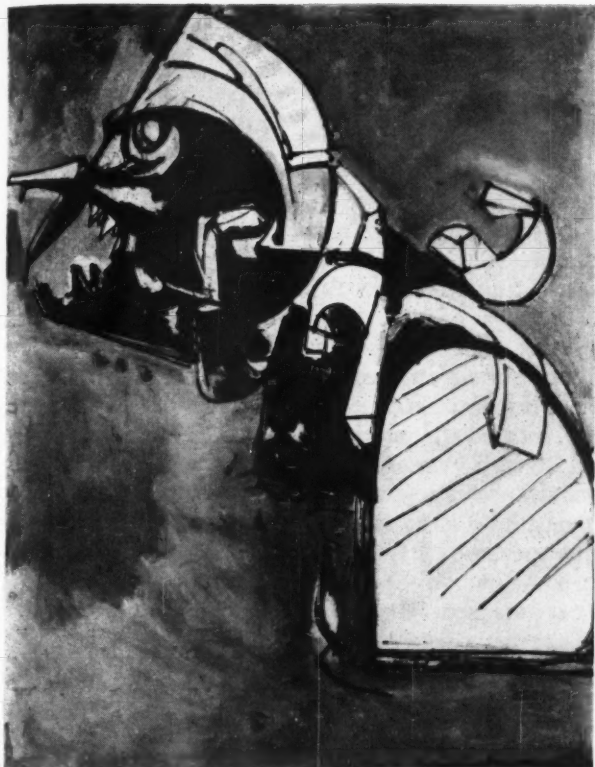
newcomers to museum annuals and 113 have never previously exhibited at the Art Institute.

In choosing Abstraction and Surrealism in America, the Art Institute has not invented these trends, but rather explored them. Well-informed critics in the United States have noted the recent tremendous increase in abstract art and have been finding certain native traits reflected in the movement. They have pointed out parallels to Abstraction in American life—the clean-cut forms of our industrial architecture, the dynamics of airplane and streamliner, even the American machines of war which differed so greatly from the weapons of other nationalities. Though Abstraction has been constantly attacked by those who refuse to recognize its new vision and who have prophesied that it is 'all over' or dead, today in America it is growing by leaps and bounds and may truly be considered the prevailing mode for most artists under thirty. Surrealism, on the other hand, has had no comparable development though a number of painters and sculptors have not hesitated to blend its elements with Abstraction, producing a style for which no adequate term has yet been coined.

It is perhaps appropriate for the Art Institute to arrange the first American exhibition of this type. Chicagoans will remember that this institution was the first museum to show the now-famous Armory Show in 1913. Thirty-four years ago modern art was practically unknown in the United States, but today its inventions have become an accepted part of our daily lives. It will be interesting a few decades from now to look back upon the present exhibition and realize what has survived and what has developed from the various trends studied here.



Theodore Roszak Spectre of Kitty Hawk



Hans O. Hofmann *Fury No. 1*

The Art Institute expects to follow this exhibition with others given to dominant themes such as Traditionalism, Realism and Expressionism in American art."

RICO LEBRUN of Los Angeles was awarded the Norman Wait Harris Silver Medal and a prize of \$500.00 for his oil painting, "Vertical Composition". Though this painting is based on such commonplace objects as a broken axle and two wheels, the artist's abstract conception makes of it a universal symbol of holocaust and destruction. It is composed with great fervor and drama in subtle nuances of color and is in the best creative technique of this painter of tragic themes. Lebrun's painting was the first choice of the jury. It could not be given the Campana prize of \$1,000.00 as it was not available for purchase.

WILLIAM BAZIOTES was awarded the Walter M. Campana Memorial Purchase prize of \$1,000.00 for his oil painting, "Cyclops". Using shimmering, vibrant colors, Baziotes combines abstraction and surrealism, thereby creating strange and mysterious effects. His kind of painting is in a new American style which has been seen in the last few years and for which the critics as yet have not found a name. Baziotes is represented in the Metropolitan Museum, N. Y.; the Baltimore Museum of Art, and Washington University, St. Louis, Mo.

EUGENE BERMAN, internationally - famous surrealist painter and stage designer for ballet and opera was awarded the Ada S. Garrett Purchase prize of \$750.00 for an oil, "Bella Venezia". Berman's often

used personal images of Italian Baroque structures in decay and ruin, amid which poetic figures wander in vast spaces, are revealed in his prize-winning painting.

KEITH MARTIN was awarded the Watson F. Blair Purchase prize of \$600.00 by the Committee on Painting and Sculpture, for his gouache, "Tragedy of Hamlet". There is necromancy, mystery and philosophy in this work, which symbolizes Shakespeare's immortal character as a world tragedy of our age depicting man's disintegration. His surrealist paintings, for which he has gained recognition as well as for his ballet costume and stage designs, have often been exhibited in Paris and the United States.

ALEXANDER CALDER, renowned inventor of the new sculpture known as Mobiles, was awarded the Alonzo C. Mather prize of \$300.00 for "Little Blue under Red". Now accepted by leading museums of Europe and America, Calder's wrought-iron, painted mobiles have revolutionized the concept of sculpture. His prize-winning work, reminiscent of birds in flight, moves in space and continually changes in its actual forms as well as in the cast shadows, which are an integral part of the sculpture. Many of America's major museums possess Calder's work in their permanent collections.

Calder's mobile was first choice of the jury for sculpture and would have been awarded the Logan prize of \$500.00 but for the provision (only American-born artists eligible) which excluded

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Morris Graves *Black Waves*



Kurt Seligmann *The Great Waters*

YI-HSING POTTERY

By

L. N. ALDERTON

A VEIL of legend and myth cloaks the early stages of Chinese history but occasionally archeologists dispel some of the mystery and produce concrete evidence of things of the past. One of these truths is that Chinese inhabitants had a well developed pottery industry as far back as 3000 B. C. This interest in the potters art waxed and waned through the centuries but probably reached its peak between the 14th and 18th centuries. Such work as the Ming wares of porcelains, decorated in Mohammedan blue, and enamels of green and turquoise, won great favor at the imperial courts and in foreign markets. In far less favor, with far less fanfare, other potters throughout the realm toiled to fill the more utilitarian needs of the common man. No cobalt from Persia could be afforded, no minerals from foreign ports were used—local, natural clay was made to do, and many an artist made it do very well indeed. Each district had a specialty but only those which found their way into export trade became well known. Among these latter were the unglazed stonewares of Yi-hsing which, in the 17th century, went as tea pots with the first consignment of tea to England.

It is to the Japanese that the world owes its rather complete knowledge of the wares of Yi-hsing District, in Kiangsu. Early they appreciated the simple perfection of the pieces and incorporated the pots into their ceremonies. They became avid collectors and few pieces went beyond the Islands. Their

interest also led them to compile an extensive history of the Chinese product to which the Western world finally had access through the early translations in Brinkley's "Japan and China" published at the turn of the century. Several later authors, like Brinkley, have gone back to original Chinese and Japanese sources: Hedley to the Yang hsien ming t'ao lu by Wu Ch'ien, 1786, and the Ming hu t'u lu, by Ao Hsuan-po, a Japanese, 1876; while Kuo Pao-Ch'ang and John C. Ferguson revised and translated "Noted Porcelains of Successive Dynasties with Comments and Illustrations" by Hsiang Yuan-tien. However, Brinkley's translations seem to have omitted little.

When one speaks of Yi-hsing one thinks of tea-pots—perfect little tea-pots that fit the following Japanese quotation to a T. "But tea-pots are ornaments and toys, and their loveliness depends upon their stimulating interest, not reason." The Chinese say the first tea-pot was made by Kung Ch'un, who secretly learned the process from a legendary priest of the Chin-sha temple during the reign of Cheng Te, 1506-1521. In the early stages there were strict rules for making tea-pots. The pot must be small so the bouquet and flavor of the tea will not disperse; the sides and top must be convex so the accumulated moisture will drop back into the center of the pot; and nothing is more important than a straight spout—the slightest curvature is fatal. It is said, "One drinks tea for pleasure, and one may justly feel irritated if the beverage de-

Yi-hsing pottery. Ming Dynasty teapot. Circa 1506-1521. Marked Kung Ch'un, but probably not by him personally.

Freer Gallery



Ming Dynasty teapot, fashioned by Shih Ta-Pin (1597-1640).

Freer Gallery



clines to come out of the pot. A straight spout obviates such an annoyance." The potters evidently used measuring instruments when shaping their vessels because note is taken, and much surprise evidenced, over one potter who did not. Hobson says they undoubtedly collected the stock designs and preserved them in pattern books. For this reason it is very difficult to date the various pieces exactly, though many may be placed by the signatures and character seals the potters put on some of their pieces. It is believed the first ones could not have been made before the 16th century and it is possible that the later potters continued to use early family marks on all pieces.

Chinese accounts of the manufacture of the pots are as colorful as an artist's palette. They speak of clays of yellow, azure blue, and cinnabar but most of the pots came out some shade of red brown to fawn or grey. The clay was carefully selected, pounded, sifted, and then stored in covered holes to season. The processes of mixing and preparing were kept strictly secret. After the pots were shaped they were again seasoned, then finally five or six were placed in closed vessels and fired in the kiln. The completed wares vary in color, hardness, and finish; some as soft as the lowest fired pottery, others, real stoneware, polished on the lathe. The most highly prized ones are plain with a natural gloss acquired in the kiln and a patina which probably came from handling. Sometimes there is a luster, due to greasy particles that shine in the sun. One quotation says, "Vulgar people preserve this unctuous brightness and rub the pot with their sleeve to intensify the effect."

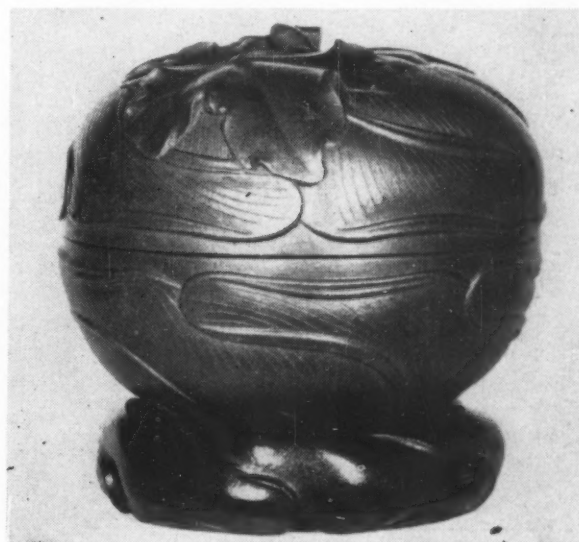
Though the early pots relied on mathematical precision for their beauty such severe simplicity could not appeal to potters for long. Thus, today, the wares are found in a wide range of shapes. The commonest pieces are tea-pots but incense boxes, things for the writing table, perfume boxes, paper weights, flower vases, and heads of opium pipes are a few other objects. The original tea-pots of Kung Ch'un were simple, unadorned wares with finger marks clearly evident. Pots of the more imaginative artists were made to resemble anything that remotely had the desired shape. Chrysanthemums, goose eggs, olives, pumpkins, nose of an elephant, Buddhist priest's hat, all became Yi-hsing tea-pots. Some had straight spouts but the majority had curved ones some even having two curves. Decorations were usually molded or applied relief, or incised inscriptions. Blending clays made colors of chocolate brown, buff, fawn, drab, cinnabar red, rust red, "pearl skin" green and many, many more. One unique characteristic all of this ware has is its appearance of durability and utilitarianism. The shapes, proportions, and colors are exquisite, yet one never feels the object to be fragile. Without a second glance one knows the handles are large and sturdy enough for safe use. Most of the handles are at least two thirds as large as the entire pot—still the proportions of the whole are perfect. They show that they were made to serve a purpose and are an outstanding example of the fact that useful things can be beautiful. Lids that are loose would be a nuisance so these lids fit so precisely the pot can be lifted by the knobs on top. It does seem too bad that the modern pots from the same location are coarse and clumsy and do not possess the beauty of the earlier ones.

Evidently the old potters were masters at the art and many became famous. Their names are listed in the early Chinese records and copied carefully by the Japanese. Pottery connoisseurs seem to differ as to which are the most important but they all include Kung Ch'un and Shih Ta-pin near the top of their list.

The Freer Gallery of Art of Washington, D. C. has a varied and interesting collection of these wares. The descrip-

tion of a few pieces will illustrate the generalities given above.

One pot by Shih Ta-pin is formed like a lotus blossom. The body is composed of five rather tall petals, sitting on a base of five very low petals. This base is hardly discernible. The opening in the top is shaped like five petals into which fit, exactly, a lid of the same number of petals. The five small closed petals which form the knob of the lid, sit on a base of five small open petals. Thus the beauty of the pot is in the proportions and variations of petals. Success here is based on the mathematical precision of the successive size of petals. No relief; no incised lines; just petals. The curved spout protrudes from the center of the fifth petal while the handle, at least two thirds as large as the pot is tall, is at the junction of the opposite two petals. The color is a dirty, dull brown with darker shades in no regular pattern, near the handle. Either the clay was not uniform in color or years of use have left their mark in a dirty discoloration. This piece carries an inscription of three characters.



Incense box of dark brown Yi-hsing clay by Ch'en Ming-yuan. Ming dynasty.

Freer Gallery

Another pot which also depends on mathematical measurements for its beauty is one segmented like a cantaloupe. It is an early 17th century piece by Li Chungfang. Colored greyed, greenish brown, with tiny reflecting flecks, it is composed of sixteen fluted segments, sitting on a segmented base about half an inch high. The lines dividing the curved segments of the base make sixteen parallel, vertical, lines. Bulging over the base is the pot of sixteen segments held together at the top by a neck of sixteen fluted segments with vertical lines like the base. Hence the eye travels up the base, up the bowl, up the neck, and converges on the knob of the lid by means of sixteen spokes that radiate from the sixteen segmented knob. Since the neck is fluted the fitting lid must be fluted, too. Carrying the vertical line theme further, the large handle has four flat sides and a comfortably curved under side, while the curved spout has six flat sides. This pleasing combination of parallel lines and curves makes other decorations unnecessary. There is an inscription of seven characters on it.

Completely opposite to this straight line technique is a gem of an incense box on which the design depends almost entirely on curved lines. The box is undoubtedly shaped like a

(Continued on Page 23)

THE PAINTINGS OF "Stanley"

By
ELEANOR BLAKESLY SMITH

Columbus Gallery of Fine Arts



... Honesty and Simple Directness Are His Tools-in-Trade

POSSIBLY the most immediately impressive element in the work of Stanley Twardowicz is its dignified restraint.

We have observed that some young or immature painters do apply an unending amount of paint to canvas in the most fantastic and unjustifiable fashion. The frantic, undirected results are produced apparently as much for the sake of appearing to have achieved a great 'style' as for any other reason. Their entire effort seems to be to obtain a startling and dramatic effect, lest some critic consider them less than powerful. The logic must be that a young painter dare not seem to be experimenting or working toward his own very individual expression. It must appear, at every stage, as if he had "arrived". There is no evidence of the least restraint having been applied by these young painters. There is no inclination to work and wait and strive for the much desired individual and unique expression.

This is patently paradoxical. Most great artists have grown into their greatest expressions. The Arts demand study, hundreds of errors, and trials without

number for true accomplishment and realization.

In Stanley (as the artist prefers to sign his work) there is none of the frantic striving to be different merely for the sake of being different, in paint. There are none of the superficially bold slashes of color that the uninitiated might mistake for power and drama. There is no sacrifice of subject matter merely for the sake of being abstract, nor is the observer bludgeoned with the great club of "self-expression".

It is precisely Stanley's willingness to permit himself an honest and simply expressed statement that is impressive. He is willing to reckon with time to allow his painting to develop and mature.

Nor is this to imply that he lacks power, sensitivity and excellent craftsmanship. The pervasive dignity in his painting is perhaps the aggregate of these qualities.

Outstanding and noteworthy in his canvases is their painterly quality. One realizes that here is a painter who recognizes the problem of the two-dimensional surface. He never attempts to "photo-

graph" his subject matter, but rather commands and derives from it its greatest potentialities as design material. In such paintings as "Boy with Masque", Stanley is possibly at his best. Here is represented his keen sensitivity to pictorial qualities in a most happy combination with his ability to express his sympathy with the human race in general and one small boy in particular.

Here the artist has snatched from many possible moments a rare and seldom observed moment in the life of a child. At a Hallowe'en party the boy retires to a quiet corner, pushes his masque back on his head, takes the horn from his lips, and suddenly feels lonely in the crowd.

A myriad of subject matter connotations might be drawn from this painting. Was the artist merely intrigued with the wistful expression on the face of one so young? Did he intend to imply a universal experience of the loneliness of each of us as we pass through this life? Does the sad expression of the lad contrast with the gay expression of the masque in the Greek sense, representative of the gamut of human emotions? These are of course non-pictorial considerations. They are perhaps more properly dealt with in prose or poetry. And yet they are factors one can scarcely resist men-



"CLOWN IN COSTUME", in early stage charcoal rendition, prior to application of oils.

tioning inasmuch as they are in combination with very sound painting.

Stanley is appreciative of the greater stimulus presented to the observer when the subject matter is recognizable and familiar. He seldom wanders far afield into the purely abstract. He is constantly striving for the psychological advantage that accrues from recognition of the things that we observe in nature. Not only does his best work extract the most from the subject matter he selects but he evidences an unusual sensitivity to it. While purely pictorial concepts always prevail in his work, there exists also evidence of an understanding and sensibility of the emotional quality elicited by the subject, and this is usually presented with a nicety, a subtlety that lends much charm to the whole.

Stanley, an indefatigable painter, is a skilled and sophisticated draughtsman as well. His drawings of people, animals, landscapes, circus subjects and seascapes demonstrate an excellent command of line and a forceful use of it. At no time is he more persuasive than in his lucid and direct renditions of personality and character. These are most ably delineated with a very knowing use of brush or pen.

From an output of some 400 drawings completed during this last year, the most striking and interesting are those of heads. Men, women and children are all subjects for his brush. In every case Stanley suggests, with a very few well chosen lines, a surprising amount of the life story of these persons. With the greatest economy of line he tells the story of age in the bulky, creaky figure of an old man. With the rapidly incised line of one thoroughly familiar with the medium, he portrays in



"GIRL IN BLUE"

Stanley



"THE VIOLIN SHOP"

Stanley

ink the head of a young woman. Or again, with a flowing, easy line, he reminds us with one face, of the faces of all the children we have ever known.

In considering the beautifully articulated drawings of the nude, it is almost impossible not to make some comparison to Matisse. This is not to say that these drawings are like Matisse's. The comparison is to the beautiful placement, the ease of handling, the clearly expressive line, the masterly design quality that is so fundamental in Matisse. Among many drawings of the nude, one might recall

with particular pleasure two female figures. One of these is especially forceful in the sweep of the great curve indicating the figure stretched at full length on a deep, horizontal plane. The other, shown in a more complex seated position, is delightful in the simple handling of volumes and the skillful space arrangements.

Whether drawing or painting, Stanley continues to experiment with media. "The Violin Shop" and "Clown in Costume", reproduced here, are in encaustic. "The Boy with Masque" is an oil painting, and may be seen on the following page. EBS



"BOY WITH MASQUE"

Stanley

THE CINEMA DRAMATIZES "PLEXIGLAS"

By
LYNE S. METCALFE

NEW developments in the world of plastics naturally are of interest to the artist of this day. And applications of some of these materials, many of them war-born, are numerous in the field of decor and in that of design. Yet, a surprising lack of detailed knowledge in the art world concerning these new flexible materials still exists.

A step in the right direction has been made by Rohm & Haas, sponsors of a new sound motion picture produced by The Jam Handy Organization, which depicts the origin, production and applications of plexiglas to the arts and industrial activities of today. This is the plastic material used for bomber noses during the war, and which now is enlisted in aircraft and even more extensively in the field of architecture, decor and design.

Perhaps the physical features of this "see-through" fire and shatter resistant

material will appeal most to the artist and designer. In the field, many artistic applications are revealed for the first time on the picture screen. It is shown and explained how flexible plexiglas is in the line of design and in the studio or workshop.

Arrangements have been made to show this movie free of cost to interested groups in the field of decor, art and design by the sponsors. This is perhaps the first comprehensive motion picture of its type dealing with an artistic plastic material and depicting its possibilities for the artist and designer.

The film "Looking Ahead Through Plexiglas" is a thirty minute show available in 16mm and the motion picture scenes depicting the nature of plexiglas, its manufacture and testing as well as numerous applications to industry are sustained by running oral commentary recorded on the film track. Everything

has been done by sponsor and producer to make this motion picture not only educational but also is entertaining.

Plexiglas became known as "aviation's standard transparent plastic", and conversion to peacetime uses—with horizons broadened by new technical developments, including a limitless range of colors—is a story of wide appeal, interestingly presented.

"Looking Ahead through Plexiglas" answers the questions: What is Plexiglas? How is it made? How has it been used? What are its possibilities for the future?

Prints are now available on a free loan basis to responsible organizations for showing to technical societies, industrial designers, shop classes, merchandising groups, advertising agencies, service clubs and others. Quoting from the commentary opening this plexiglas presentation:

"Plexiglas — tough, transparent, plastic of many uses perfected in the crucible of war — light of weight, high in impact strength, resistant to weathering and chemicals, superior in optical quality, dimensional stability, colorless—".

Engineers and designers in industry are continuously experimenting with new plastics such as plexiglas in order to discover how such materials may best serve both manufacturer and consumer. Already the field has greatly widened. Of course, just as there are many kinds of woods and many kinds of metals serving in industry, there are many types of plastic materials now available for use in workshops, homes, factories and stores. And just as each wood has special merits for special services, plastics have their own special advantages, and in the plexiglas film, the peculiar feature of this newest among the new materials are clearly delineated and clarified by the magic of motion pictures—for the most part filmed in Rohm and Haas laboratories and production plants.

What IS plexiglas?

The film answers the question.

It is a synthetic resin called an "acrylic" derived basically from crude petroleum, is the result of a complicated chemical synthesis, transformed into a clear colorless liquid known as "monomer". When heated, this clear liquid thickens, finally hardening into a solid sheet. By a similar process, it is shown, the same monomer may be converted into a powder. Both sheets and powder are now at the service of industry.

For details regarding free showing of this new informational motion picture write Rohm and Haas Company, Washington Square, Philadelphia 5, Pennsylvania.

A LESSON IN DESIGN

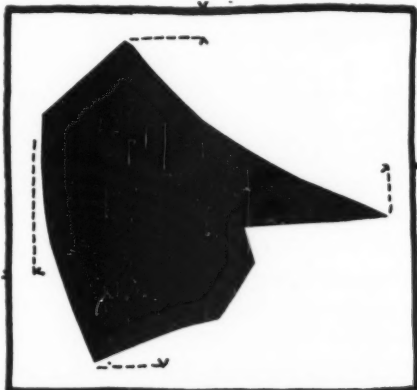
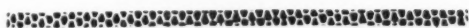
By
MARIA K. GERSTMAN

BALANCING BOUNDARIES

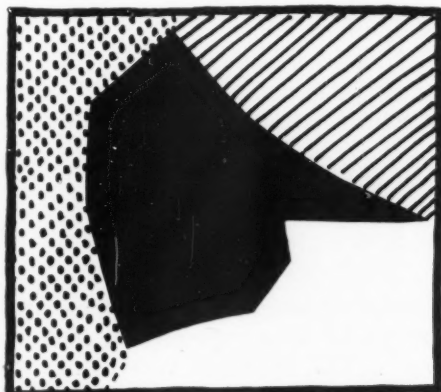
AN early first step into the world of design should be to get our eyes sensitive to form masses. A simple way to accomplish this is to limit a drawing or to frame a picture. In this manner we learn to balance the form masses with those of the background.

Let's put an irregular figure on the paper and hold a pencil or ruler from one side against it as if to limit the drawing; then adjust the background to the space of the drawing.

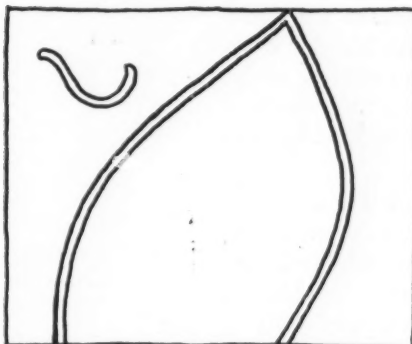
If we move our line away from the drawing, the picture becomes lost inside; if we move it too near the background will appear suppressed. When we finally have fixed our line where the border seems indicated, we have matched drawing and background from one side.



Unpleasantly placed in enclosing frame



A pleasing placing equalizes background areas



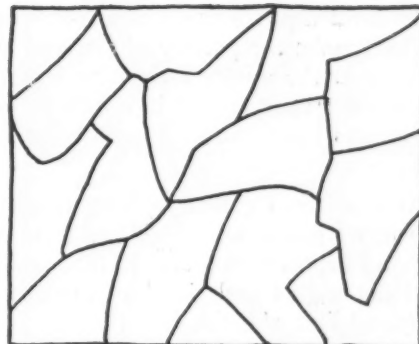
The eye has to jump from one form to another

MATCHING OF FORMS

This question may be asked: "How can you tell how one form should match another: After all, isn't that a matter of taste since each person is different? Just because I like a certain combination does not mean that it would appeal to others."

To this the answer is: Of course, people will like and prefer different combinations according to their individual tastes. Just as one person loves to eat cake and another cheese. The cake, as well as the cheese, may be very good; still some will prefer one and some the other. There is a doubt, however, whether either person would get enthusiastic about a spoiled cake or rancid cheese. Of several successful form combinations any one may be preferred according to taste. But no person in his right mind will choose a form combination that is not pleasing. Just as our tongue can taste a definitely unpleasant flavor so our eyes will reject an unpleasant sight.

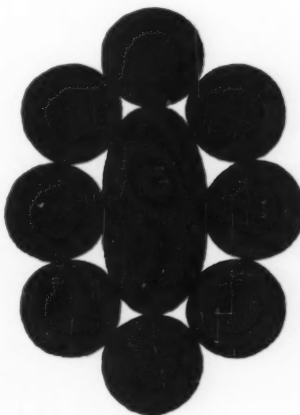
Now, what is generally pleasant in a form combination? We know that some artists, like Michelangelo for instance, have made a science of finding proportions which are especially beautiful. His statues



The eye moves easily from one form to another

and figures, as well as his paintings, were and are admired by millions of people of different races and centuries. Surely all of these people did not have the same kind of taste. His work was good—very good. And whether or not I like cake, when it is good I should admit it. Some person who has trained his tongue to enjoy the finest flavors will get more pleasure from eating than a person who never gave much thought to cultivating his taste. A person who understands art, and whose senses accept harmonies of design as they accept physical comforts, will get more out of seeing a good form combination than a person whose mind has always been busy with other things.

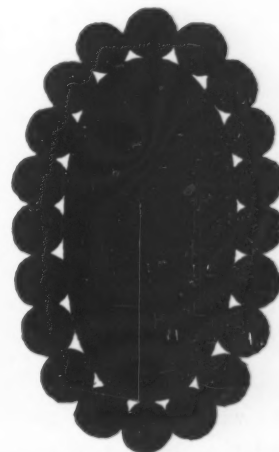
What is generally not appealing? There is no person who likes burned toast. In this respect we are all the same. Likewise our sight has certain characteristics. Our eyes do not like to jump from one form to another. They like to be led gently. Too much repetition of the same or similar form sizes tires them. They enjoy change. But how much repetition is comforting and how much change is acceptable? That we must find out. A few examples may illustrate this better than words.



Circles surrounding oval are too large



Surrounding circles are too small



Balance between oval and surrounding circles

Gertrud and Otto Natzler

By
ROSE HENDERSON

RICH and delicate color, graceful, opulent forms and earthy textural depth beneath brilliant, original glazes are qualities which make the pottery of Gertrud and Otto Natzler cherished all over the world. Driven by Hitlerism out of their native Austria, since their arrival in Southern California in 1939 these gifted artists have gained a reputation for the highest type of ceramic achievement.

At first it was not easy. They taught ceramic classes in the Los Angeles public schools. They tried, vainly, to interest furniture and department stores in the lovely bowls and vases they turned out nights and Sundays in their one-room studio. At last Dalzell Hatfield, the Los Angeles art dealer, saw some of their work, at once recognized its superior value and became the exclusive agent for Natzler pottery.

Soon the products were selling locally to Mr. Hatfield's discerning clientele, and the leading art museums from New York to Santa Barbara were exhibiting the work and buying it for their permanent collections. Now the Natzlers are able to devote all their time to pottery-making. They live in a charming white cottage high up in the Hollywood hills, and back of this is their modern ceramic studio, the most orderly studio imaginable.

Here the ceramists do all their own work, patiently and with infinite pains, from clay-mixing to reduction glazes. They feel that each step is an important and personal part of the whole process, and they do not wish to delegate even minor operations. This devotion to every detail may well be a factor in the striking individuality of the products. Each piece is a distinct creation, never duplicated, which keeps a vital, intrinsic identity of its own.



Ceramics by Gertrud and Otto Natzler

Photo by Dorothy Hoffman

With great dexterity and infinite variation, Gertrud Natzler shapes the skillful forms on her wheel. Her husband prepares and applies the glazes. They burn the pieces in a small electric kiln which glows with temperatures up to 2,000 degrees. In 1939 they received first prize at the National Ceramic Exhibition at Syracuse, N. Y. Since then they have won many honors and awards and rank among the world's finest ceramists.

When they first met at a ceramics class in Vienna, their integrity and independence marked them as outstanding stu-

dents. Both felt that they were learning little from their instructor, and soon they were deep in their own joint experiments and investigations. In 1937 they were awarded the silver medal at the Exposition Internationale in Paris. They are largely self-taught, and they work together with remarkable facility and coordination. They are really "four hands," as Mr. Natzler puts it. With tireless enthusiasm they turn out a constant stream of fresh, original forms, distinguished by amazing vitality and charm, by delightful plasticity and glowing, sensuous patinas.

In a decade of patient experiment and research, Otto Natzler has made thousands of tests in glazing and firing and has developed more than 1500 original glazes. Some, of course, have been discarded steps to finer development, to finishes which seem an organic part of the glowing, plastic form, never an extraneous coating unallied to the basic composition and its final consummation. His tools are chemicals, brushes and the kiln fire, and he handles them with precision and authority, constantly seeking greater beauty and excellence.

Each piece is conceived as a whole, simple and complete in itself, with no surface decoration. It embodies an essential unity of color, form and technique. The effect is one of gracious tranquility and repose, of stimulating vigor and exciting harmony. In the midst of so much that is hurried and superficial in contemporary living, it is refreshing to come upon the depth and sincerity of this rare and timeless work, its subtle nuances of line and radiant modulation of color.

In a recent Los Angeles exhibition, Otto Natzler introduced his new "dawn celadon" glaze, which he has been working four years to perfect. The imposing array of forms, with textural qualities ranging from mist to stone, gave the observer a new conception of the endless variety in greys, with congenial blendings and accents. Grey merging into blue-green, like blown grasses, grey enlivened with a flame of scarlet emphasizing its cool serenity. Pink greys and lavender greys with earthy touches of yellow and brown.

Natzler pottery provides congenial accents in any type of interior. It complements with singular felicity the clean-cut austerity of good modern furnishings, as was demonstrated in model Swedish rooms by Greta Grossman, shown recently at Barker Brothers, of Los Angeles. Here, bowls of frail, hard green were excellent foils for the rugged textiles and sturdy polished wood in natural colors, all presenting the same robust directness and sophisticated economy.

The Natzlers use terra cotta clay exclusively and achieve richer coloring than is usually possible with white clay. They have developed a rich craquele pattern, wide-spaced and subtly irregular, which they have never found in any other pottery, ancient or modern. They speak of the properties of their medium as if the clay were a living thing, sentient and potent through its peculiar composition, its "aging" and the changes and relationships through which it has passed, down the centuries.

A group of four typical pottery pieces, photograph one, includes a jug-like vase of rose copper reduction glaze with melt craquele, the soft shading of pinks and creamy yellows culminating in a finish which is wonderfully mellow and luscious. The tall bowl is an interesting contrast in grey-green rimmed with a deep, earthy red. The large bowl is a fine example of the Natzler pompeian glaze in soft old green with a porous texture. The small tray is grey-blue, crisp, delicate and forceful.

A large sturdy vase in dusk reduction glaze, a pear-shaped one in tiger-eye, and footed bowl in dove grey provide satisfying variety in photograph two. A low, spherical vase in tiger-eye offers an effective foil, photograph three, for a tall plastic form that is smolderingly alive in red and grey-green.

From Bugaboo To Blessing



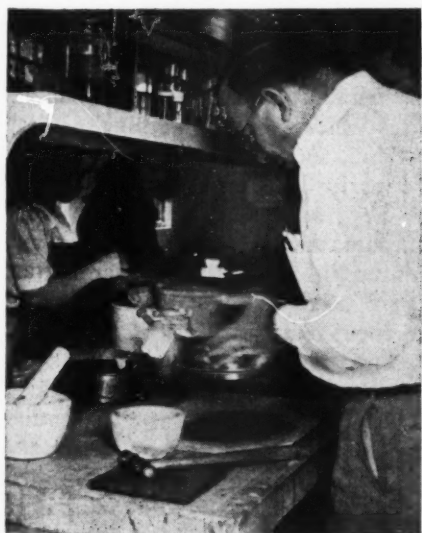
4. An art major uses "home-made" pigments for his oil painting.

By
WILLIAM D. STURDEVANT
Associate Professor of Art
New Mexico State Teachers College

AN inadequate budget for supplies is the bugaboo of many public school art departments. But the bugaboo need not necessarily remain one if it is used to stimulate teachers and pupils to look into their own resources, to recognize, locate, and prepare native materials for use in art classes.

With this in mind, New Mexico State Teachers College students in the elementary art education class—future teachers in the public schools—went to work and discovered a variety of substances that proved satisfactory in their own painting. From the mountains and streams near Silver City the students procured manganese, azurite, turquoise chalk, hematite, and limonite (red and yellow earths known to artists as ochres) and malachite. The students tested these and prepared them for use. They made charcoal and bone black. From the droppings of coniferous trees they made resin varnish, which is much used in the preparation of oil pigments.

With a little study any art teacher can help her class do the same thing. Although ochres are not uniform in color, they are easily located, usually occurring along river banks and in volcanic regions. And fortunately, because of the presence of salts of manganese, iron, and decayed organic matter, they come in a wide variety of colors, in reds that run from a rich, warm pink through to purple red, in yellows that vary from a very light yellow to apple green and dull olive.



1. Screening the ochre.



2. Grinding the ochre.



3. Students weigh resin before mixing it with the pigment.

The preparation of ochres is simple. They are placed in earthenware crocks, covered with water, and then kneaded until they become completely dissolved. After the dissolved mixture has been permitted to settle for half an hour, testing it with blue litmus paper will indicate the presence or absence of acid content. Should the blue of the paper turn to pink, denoting iron sulphate or other harmful acids, the water is drawn off and fresh water added. This process, known as "washing," is repeated until the blue of the litmus paper remains unchanged. At the end of the day following the washing, two-thirds of the crock is drained into a separate crock. The residuum which remains after this pouring can be dispensed with, since it contains sand, gravel, and other useless material. The ochre is placed where the water can evaporate quickly, and when it is completely dry, the ochre is sifted through a fine-mesh screen, placed in a mortar, and ground. Thorough grinding is important, since it increases the covering power of the pigment. After

this step the pigment is removed and added to an aqueous solution of 6 per cent gelatin, or a solution of one part gum arabic to five parts hot water, and then stirred until the mixture develops the consistency of thick cream. A small addition of white to each color batch results in an opaque mat color that is quite suitable for gouache-like results.

Manganese, azurite, turquoise chalk, and malachite are treated in much the same manner. Information concerning the chemical tests to be run on these pigments can be obtained from the high school science instructor in the school system.

Resin-oil colors hold a certain appeal for youngsters, and experimentation in this medium, though messy, often yields interesting and certainly memorable results. Resin varnish is prepared by grinding coniferous droppings to a very fine, powder-like consistency and then placing it in a porous white cotton cloth and suspending it in turpentine by one-fourth of its bulk. At the end of two days the cloth is removed and the resin solution placed

in a separate container. In preparing the pigment for the addition of the resin solution, cold pressed linseed oil is added to the pigment and ground, using muller and slab, until the pigment mass becomes the consistency of thick paste. Then one part resin is added to nine parts pigment. To store the pigment for a short time, place it in a clean cosmetic jar (cold cream jars are quite satisfactory) and screw the lid tight.

Information concerning materials native to your community may be obtained from the Bureau of Mines. Or you may direct your letter to the Department of Interior, and they will forward it to the proper office.

The New Mexico State Teachers College students who had the opportunity to experiment with basic native materials gained an appreciation of the many resources that will be available to them as teachers. Certainly they will be better able to provide increased opportunities for pupils whose art experience might otherwise be limited through inadequate funds.

Pictures and Painting in Scotland

By

JAMES FERGUSON

PAINTING in Scotland, throughout its great development of the last two centuries, has remained much more independent of English influence than has literature. It has renewed its inspiration periodically from Italy, from the Netherlands, and especially from France; but the contacts were direct and not derived through England. At the same time certain undercurrents of native tradition have never lost their force, breaking out in various forms in the portraits of Raeburn, the decorative patterns of the Glasgow School, and the brilliant color of the Scottish Post-Impressionist group—Cadell, Hunter, Peploe, and the still living J. D. Fergusson.

But even though this tradition has been persistent, it has never been uniform. The label 'Scottish School', which occurs in the Glasgow Corporation Art Gallery below every picture by an artist who worked in Scotland, is nearly as misleading in its facile comprehensiveness as the similar label 'British School', applied, equally indiscriminately, in the National Gallery in London.

There is an immense variety among the peaks of Scottish achievement in painting, ranging from the great portrait-painters of the eighteenth and early nineteenth centuries, Ramsay, Raeburn and

Geddes, to the bold, simplified, color-masses of the Post-Impressionists. It is a far cry from the elegance of Allan Ramsay to the earthy vigor of Wilkie; far, too, from the romantic Italianate landscapes of the pioneers Alexander Nasmyth and John Thomson to the naturalism and robust colors of the Glasgow School that made such an impression in London and in Europe fifty years ago. A Thomson impression of Fast Castle, filled with the austere romance of the Waverly Novels; John Phillip's Spanish Wake; W. Y. Macgregor's great West Highland scenes of glowing hillsides and deep blue waters; or the mountain landscapes that MacLauchlan Milne is painting in Arran today, with the brittle light and bony rocks of a Mediterranean shore—all these are 'Scottish'.



And the term must also include William MacTaggart, that solitary and independent Impressionist, who, to quote a modern critic, 'succeeded in evoking more splendidly than any other Scottish artist the beauty of dancing light and

wind and ocean'; and D. Y. Cameron, as tranquil as MacTaggart is stormy; and E. A. Hornel, with his perpetual pinafores children among a palette-knife mosaic of spring flowers.

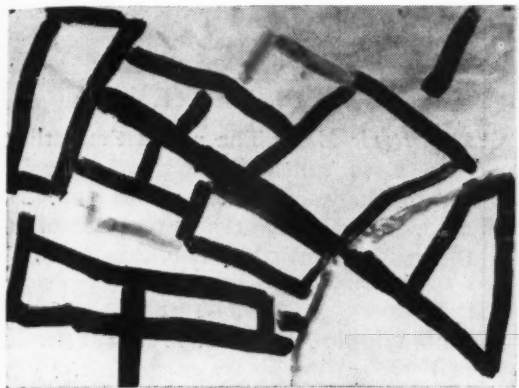
All this wealth of variety and vigor still remains to be discovered by many who dimly conceive of Scottish painting as consisting of innumerable echoes of Raeburn alternating with variations on Horatio McCulloch's Glencoe—perhaps the ideal rendering of the Englishman's idea of Scotland. To such, who may perhaps visit Scotland for the current International Festival of Music and Drama in Edinburgh, there are enchanting surprises waiting in the National Gallery of Scotland, such as the brilliant panache of the early Raeburn portraits of the Munro-Fergusson family from Raith, the small room devoted to MacTaggart and containing his *Sailing of the Emigrant Ship* and other fine examples, and the special room temporarily devoted to Peploe. And no Festival visitor should miss the large and representative exhibition of Peploe's pictures at the Scottish Gallery in Castle Street.

Just across the Firth of Forth there is the admirable modern municipal gallery in Kirkcaldy, with another and equally fine display of MacTaggart and

(Next Page Please)

A CHILD'S SENSE OF DESIGN

*As Indicated at the Classes of
Victor D'Amico, at New York's
Museum of Modern Art*



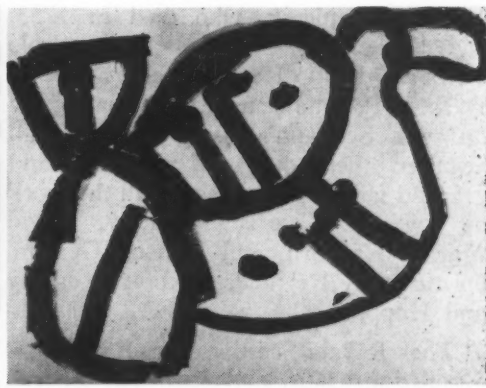
Development of a child's sense of design is well illustrated in these paintings by 10-year-old Ellen in the children's classes in New York's Museum of Modern Art of which Victor D'Amico is the director. At first, says Miss Ruth Kane, Ellen's teacher, she



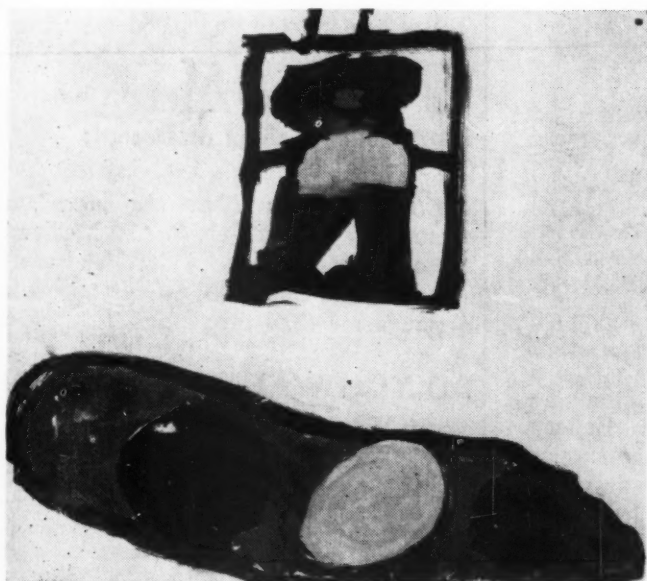
drew rather simple linear arrangements.

Then she began to make forms: circles, triangles, ovals, etc., and to balance them against each other.

In the third painting, she makes an



intricate and well-planned design presenting a main theme in the upper left-hand corner and repeating it with pleasing variation in the lower right. The bright colors which children use so effectively cannot be shown in the black and white.



Here Albert, 6, pictures his reaction to the circus. His fears for the trapeze artist may account for placing the performer in a box.



This is how 4-year-old Aguada sees the "AMERICA." Although she does not try to represent the boat pictorially (children at the Museum's classes are urged to create rather than to copy) the smokestacks and gangplank are suggested. More vividly revealed, however, is the excitement of the sailing.

PHOTOS BY SOICHI SUNAMI

Peploe, besides many other delights, including the gay and delicately sensuous Education of Pan by Geddes. Here, too, as in the National Gallery, are good examples of the Glasgow school. Others, naturally, are to be seen in the Corporation Art Gallery of Glasgow itself, which also has a particularly good range of the work of Leslie Hunter and perhaps the finest of all McTaggart's canvasses, The Paps of Jura.

There is little room to mention those Scottish artists still alive and working

today, of whom there are many. Examples of the most distinguished, such as James Cowie, Stanley Cursiter, W. G. Gillies, E. S. Lumsden, Archibald McGlashan, William MacTaggart, the younger, Maclaughlan Milne, Robert Sivell, Mary Armour, and Anne Redpath, can be seen at the Royal Scottish Academy exhibition, postponed this year so as to coincide with the Edinburgh Festival and the exhibition Enterprise Scotland 1947. Younger painters, too, such as Ian Fleming, John Maxwell, Noel

Slaney, R. H. Westwater and William Wilson—the versatile William Crosbie is an absentee this year—give further evidence of the sturdy vitality of Scottish painting today.

I have said enough of our native painters to show that Scotland has had and still has an output well worth the attention of any inclined to think there is nothing in art outside London except Paris. But it is not only to see the achievements of native painters that the

(Turn Page, Please)

traveler interested in pictures should turn his steps north. Early travelers to Scotland in the generations after the Union generally made a point of visiting the collections in some great houses, such as the vast assembly of portraits in Newbattle Abbey, over 500 of them 'many of them very fine', wrote one impressed tourist, 'and almost all very instructive'. The collection of Sir John Clerk of Penicuik, who died in 1755, included examples of Raphael, Paolo Veronese, Guido Reni, Rubens, and Van Dyck. The new mansions that grew up with Scotland's rising prosperity all acquired their quota of dignified and graceful family portraits, not all the work of the native artists Ramsay, David Martin, Raeburn, and Watson Gordon, but many by Reynolds, Zoffany, Romney and Hoppner.

The Royal Scottish Academy was founded in 1826 and has held an annual exhibition every year since then. The National Gallery of Scotland was opened to the public in 1859. Housed in really handsome classical buildings in the very heart of Edinburgh, at the foot of the Mound whose steep roadway connects the Old and New Towns, and halfway between the city's two main railway stations, they give the visitor no excuse to overlook them.

The National Gallery collection is small compared with that of its namesake in London, but it is of a very high standard and admirably hung. Apart from the works of Scottish painters already mentioned, its outstanding exhibits include Botticelli's Portrait of a Youth, Tiepolo's The Finding of Moses, Van Dyck's Lomellini Family, Vermeer's Christ in the House of Martha and Mary, Rembrandt's Hendrickje Stoffels, and Goya's El Medico. Outstanding among works of the English school are two fine Gainsborough portraits and the recently purchased Vale of Dedham by Constable. The French pictures include a superb Watteau, Fete, Champetre, Boucher's Madame de Pompadour, Degas's Diego Martelli, Gauguin's Jacob Wrestling with the Angel, and Monet's Poplars on the Epte. During the period of the Edinburgh Festival the room containing these last three is enriched by some memorable loans of French pictures, including one of the finest of Gauguin's Tahiti canvasses.

The Board of Trustees of the National Gallery of Scotland also controls the Scottish National Portrait Gallery, housed in the same building with the National Museum of Antiquities in Queen Street, some ten minutes' walk from the Mound. The Portrait Gallery's rooms are still occupied by a Govern-

ment Department, but are expected to be released before long. Meanwhile one large room has been cleared for the Festival and hung with the cream of the Gallery's collection of famous historical and literary figures.

The other big collection in Scotland which ought not to be missed is that of the Corporation of Glasgow, housed in a repulsively pretentious building which also holds a museum, at Kelvingrove, a short tram journey from the center of the city. At the head of a good collection of Dutch and Flemish pictures are some notable Rembrandt's, above all the famous Man in Armour and The Slaughter House. Whistler's portrait of Carlyle, Millet's Going to Work, Constable's Hampstead Heath, and the lately acquired Koody Landscape near Bath by Gainsborough, are also to be seen. Here, too, is the Augustus John portrait of W. B. Yeats. Two princely recent gifts, the McInnes Collection and the Burrell Collection, have made Glasgow the home of probably the finest array of modern French pictures in Great Britain, but,



owing to war damage to the Gallery, only a few of these masterpieces are at present displayed. An interesting loan on view is the set of nine pictures of the story of Perseus painted by Burne-Jones for the first Earl of Balfour.

But the visitor to Scotland, if he has the energy to explore, will find many interesting, if minor, collections of pictures in the smaller cities and towns. He may discover the Sickerts in Kirkcaldy, Augustus John's malicious and masterly portrait of Lloyd George in Aberdeen, or, in such a modest collection as that in the Carnegie Library at Ayr, happen on a good Peplow and an excellent Nasmyth. Perth, Dundee, Paisley, Stirling, Kilmarnock, and Greenock all have public art galleries; and one way or another there is so much to be seen so many examples to stimulate and inspire, that it is no wonder that painting is the most vital and flourishing of the arts in Scotland today.

(Continued from Page 1)

Onondaga Pottery Co. reaches the lake-shore city this month and continues until Feb. 1, when it moves to Columbus.

Butler Art Institute: (Youngstown)

Competition: 13th Annual New Year's Show continuing thru Jan. 25, comprising works of artists in 7 midwest states. 209 works shown; 110 are oils and 99 watercolors. No admission charge. Daily, 1 to 6 p.m.

Oregon

University of Oregon: (Eugene)

Prehistoric Art: The art of the earliest peoples as culled from the University anthropology collection. Thru Jan. 29. . . . French Prints, "From Corot to Picasso", Feb. 7 thru Feb. 26.

Pennsylvania

Philadelphia Art Alliance: (251 S. 18 St.)

Design Exhibits: Work of Kem Weber, Jan. 16 thru Feb. 19. Alfons Bach's design skills, Feb. 20 thru Mar. 25. Watercolors of *Nathanial Dirk*, Feb. 10 thru March 7. . . . Monotypes by John Kashdan of London, and art instructor in Devonshire. Jan. 20 thru Feb. 8. . . . Oils of Stefano Cusamano, on view from Jan. 20 to Feb. 8.

Rhode Island

Rhode Island School of Design: (Providence 3)

"*British Gardens Thru the Ages*", a photo-survey; thru Feb. 8. . . . Medieval Frescoes from Spain. (Castilian paintings from the Church of San Baudelio de Berlanga.) Feb. 4 thru Mar. 21.

DO YOU WANT TO EXHIBIT?

NEW YORK, N. Y., Serigraph Galleries Mar. 29-Apr. 24. 9th Annual Exhibition Nat'l Serigraph Society OPEN TO ALL ARTISTS. Medium Serigraphs only. Fee for non-members \$1.00. Jury. Entries due March 7. Write Doris Meltzer, Director, Serigraph Galleries, 38 West 57 St., New York 19, N. Y.

NEW YORK, N. Y., Nat'l Academy Galleries. Mar. 25-Apr. 14. Nat'l Academy of Design 122d Ann. Exhibit of Painting, Sculpture, Water Color & Prints. For all artists. All mediums as listed above. No fee. Jury. Prizes. Entry cards and works rec'd Mar. 8-9. Nat'l Academy of Design. 1083 Fifth Ave., New York 28, N. Y.—National Entries.

NEW YORK, N. Y., Nat'l Academy Galleries. Feb. 9-Mar. 1. 81st Ann. Amer. Water Color Society. For all artists. Mediums: watercolor & pastel. Fee: \$3 for 2 labels. Jury. Prizes \$9000 and Hon. Mentions. Works due before afternoon of Jan. 29. For labels & prospectus: Walter L. White Sec'y 106 Nebold Pl. Kew Gardens 15, Long Island, N. Y.—National Entries.

NEW YORK, N. Y., New Age Gallery, Inc. (133 E. 56 St.) Group and one-man shows: All-year promotion. Cooperatively rated servicing for Contracting Artists. Open dates for 2-week rental by out-of-towners at moderate rates. For further information write: Rosa Pringle, Director, 133 E. 56 St.

ATHENS, OHIO, Edwin Watts Chubb Gal. Mar. 1-31. 6th Ann. Ohio Valley Oil & Water Color Show. For residents of O., Ind., Ill., W. Va., Pa., & Ky. Mediums: oil & watercolor. Fee: \$2.50. Jury. Prizes: \$500 awards & purchase. Entry cards by Feb. 16; works rec'd Feb. 1-16. Dean Earl C. Seigfred, College of Fine Arts, Ohio University, Athens, O.—Local Entries.

BOSTON, MASS., Stuart Art Gallery Exhibit to select New England artist most worthy of privilege of one man show to be arranged, at no expense to artist selected, at Seligmann Gallery 5 E. 57th Street, New York. Jury. For details: Jean B. Deering, Dir., Stuart Art Gallery, 455 Stuart St., Boston 6, Mass.—National Entries.

BURLINGTON, VT., Flemington Museum, U. of Vt. Mar. 5-28. 18th Ann. Northern Vt. Artists Exhibit. For all residents of state, and by arrangement persons who spend some time during the year in Vt. All mediums. Details available Jan. 1. Harold S. Knight, 15 Nash Place, Burlington, Vt.—Local Entries.

LOWELL, MASS., Whistlers Birthplace. Year Round Fra Angelo Bomberto Forum of Art. For creators of new styles in art. All mediums. Send one-page typed explanation of work. Invitation to exhibit may follow. Fee: \$5. John G. Wolcott, Pres., 236 Fairmount St., Lowell, Mass.—National Entries.

PATERSON, N. J., McKiernan Art Center. Feb. 1-28. "Mirror of America" Art Exhibition sponsored by Paterson Chamber of Commerce. For all artists. All mediums, subject matter to relate to Northern New Jersey Area. Awards. Jury. Prizes. For details: McKiernan Art Center, 2 Park Ave., Paterson, N. J.—National Entries.

PORTLAND, ME., L. D. M. Sweat Memorial. Mar. 7-28. 65th Ann., Portland Society of Art, 2nd Section: Oils. For all Amer. artists living in U. S. Medium: oil. Fee: \$1 for 3 works. Jury. Entry cards due Feb. 21; works, Feb. 28. Bernice Breck, Sec'y, 111 High St., Portland 3, Me.—National Entries.

WEST PALM BEACH, FLA., Norton Gallery & School of Art. Palm Beach Art League, 30th Ann.: Water Colors & Graphic Art, Feb. 27-Mar. 7; Oils & Sculpture, Mar. 19-28. For members; artist membership \$5. Mediums as listed above. Jury. Prizes. Entry cards and works for both sections due Feb. 18. E. R. Hunter, Dir., Norton Gal. & School of Art, West Palm Beach, Fla.—Local Show.



SLINGING PAINT

By

DAWN S. KENNEDY

Head, Department of Art

Alabama College



Miss Ethel Davis and friends . . .

"ALL I can do is to sling paint," says Ethel Davis of Tuscumbia, Alabama. When we know her we realize that there is more than this to her work. There is intelligence and feeling, with a desire to "sling that paint" as a master does. When she says "sling" she means that she paints with all the power that she can call upon, mental, physical and spiritual.

It was not her fortune to have an extensive education, for she attended the elementary school only a few years. She thinks that this is just as well for otherwise she might not be painting, and that she can not bear to think of. When in school she would do nothing but draw. One day when she was six years old her mother sent her to the store to buy green beans, and she tells how happy she was when there were no beans and she spent the money for "hands full" of pencils. When pencils were not available she drew with a stick on the ground.

Not until her two sons were in the Navy was it possible for her to give her time to painting as she wanted to. One of them helped her to attend Alabama College as a special student in the summer painting class. She would paint from five o'clock in the morning until late in the

afternoon. She returned the next summer and this with criticisms from Ralph Pearson constitutes her education in art. One can not say that she has been educated in any formal sense. It is more as if she had soaked up everything pertinent to her understanding of art. A teacher merely opens the door and she rushes in. She keeps the teacher busy opening doors!

She reads about modern art, about art education and discusses all of this with any one who will listen, and that is practically every one who meets her. She wants to understand modern art as a road leading to great art. A study of design opened up a world she had been searching for. When she saw her first Picasso abstraction she exclaimed "Oh! Isn't it wonderful. I know what he is saying." She likes the abstract for she feels that it is the foundation for what she wants to say. For subject matter she takes what is about her, for all people and all in nature are important to her. It is this that she wants to express with her own individual interpretation. One time when some people were looking at her work they compared it to Picasso, Matisse and Renoir. She turned to a friend and said "I don't think I like that, for I don't want my work to look like every Tom, Dick and Harry's."

The following quotation from the catalogue explaining her paintings when they were exhibited in the Art Gallery of the University of Alabama makes a fair appraisal of her work.

Her paintings may be called Romantic Expressionism. Some paintings are more abstract than others, and some are quite romantic in character. Her realism, however, is more concerned with design built around personal responses and reactions to her experiences, not with the literal copying of natural surfaces. Through her imagination, and her sensitive and often powerful feelings, she has achieved the universal quality which makes a painting life. Although the paintings may baffle the man on the street because they lead into the unfamiliar, the understanding of the creative approach underlying them amazes the serious art student. Here is a record of individual human experience, capably presented, which needs to be seen, since it is indigeneous to Alabama and is in the contemporary idiom. Picasso would be pleased to see more of this kind of native expression.

(Continued on Page 21)

Pepsi Cola's: "Paintings of The Year"



Country Tenement: 1st prize winner. Artist: Henry Kallem. Awarded \$2500.

In the 1947 "Paintings of the year," one of the new and important features which has brought increased benefits to the artists by the Pepsi-Cola Company was the selection of the calendar subjects from among all the paintings in the exhibition by direct purchase instead of limiting these calendar subjects to prize winners as in past competitions.

Since Pepsi-Cola Company established its art endowment program, it has helped artists to realize a total of almost \$100,000 through the prizes awarded, and purchases made. In addition, the public has also made a number of purchases out of the exhibitions.

Of the 159 artists whose works are being shown in the Fourth Exhibition, 89 have not been represented in any of the first three exhibitions; the other 70 of this year's exhibitors "made" one of the first three shows.

The total number of canvases submitted throughout the United States from the four regions was 4,739, submitted by 2,948 artists throughout the United States. Out of the 2,948 submitting ar-

tists, 1,820 were men who submitted 2,942 canvases; 1,128 were women who submitted 1,797 canvases. Canvases came

from every state in the Union with the exception of Nevada and North Dakota.

The National Jury of Selection (comprised of a representative from each of the four regional juries) chose the 159 paintings for final exhibition from among 359 canvases selected by the regional juries. Only one canvas by any one artist could be included in the final exhibition. Of the 159 canvases shown for final exhibition, 133 are by men and 26 women.

Of all the winners in the first three exhibitions (of whom there were a total of 48), 13 of these past winners are again exhibitors in the Fourth Exhibition; 5 out of the 13 are again cash prize winners in the current exhibition and one is a medal of honor winner.

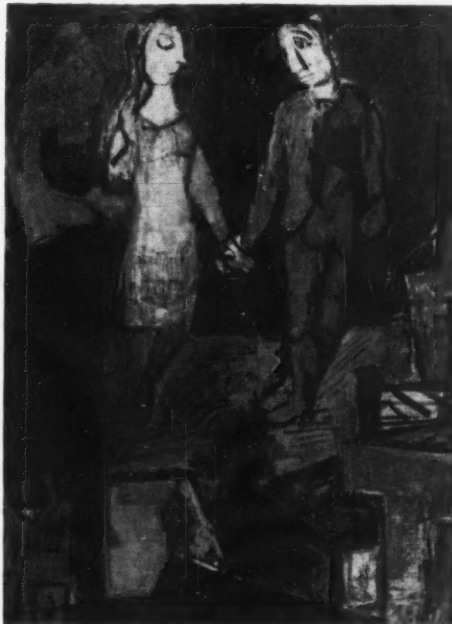
A number of fundamental principles, are the governing factors behind the rules of this competition. First, the artist is to paint something he wants to paint for himself and the American public. Therefore, there are no rules or regulations on the type of painting or subject matter he may present. Secondly, the artist is to submit a painting which he thinks represents his best work, and, therefore, there are no rules governing his selection and no one looks over his paintings first, to choose the one to be submitted, he does it himself. Third, it must portray the work being done today and not live in the past, so that each year the public can see the progress in his work and the



The Breaker: 2nd prize winner. Artist: Lamar Dodd. Awarded \$2000.

work of artists throughout America. That is the reason for the rule that the painting must have been done within one year of the competition, thus the name "Paintings of the Year". And lastly, the artists are assured that the paintings are to be judged by a sympathetic jury of men and women of the region in which the painter lives, who are either prominent artists or recognized authorities on art, and who are known to be working for the cause of good painting. After screening by this local jury, the paintings, which get by, are then sent to the final jurors—the national jury of selection, made up again by one juror from each of the regions, who are responsible for the 1947 exhibition.

By these rules and simple procedure, it is hoped to inspire the artists to do their best work. They know that they are not painting for a critical client; for any particular purpose; or any particular type of work. In addition, by these simple rules, it is hoped the public will see the recent work of their artists in America from every community, no matter where they live. Second, the artists in America will be given a place where they can, without cost to them, not only show their best work, but have an opportunity to sell their work. Third, their best work will be rewarded not only with cash prizes, but actually by the purchase of paintings, so that they can carry on. And lastly, to award a fellowship in each region to some good young artist, which entitles him to the sum of \$1500 to pay his expenses for a year's additional study—to help the artist's progress.



Two Lovers Over Frisco: 4th prize winner. Artist: Ethel Weiner. Awarded \$1000.



The Flute Soloist: 5th prize winner. Artist: Max Weber. Awarded \$750.

EDITOR'S NOTE:

The third in a series of free one-man shows at Pepsi-Cola's Opportunity Art Gallery, 9 West 57th Street, opens Saturday, January 10, and continues thru Feb. 7, with a showing of paintings by Henry Kallem of New York City, according to announcement by Walter S. Mack, Jr., President of Pepsi-Cola Company, and Roland McKinney, Director of its art program. Kallem was the winner of the \$2,500 first prize in Pepsi-Cola's Fourth Annual "Paintings of the Year" Competition, for his painting "Country Tene-ment".

The Pepsi-Cola Opportunity Art Gallery is open free to the public daily (including Saturday but not Sunday), from 10 A.M. to 5 P.M.

(Continued from Page 19)

When asked how she gets her ideas she says "I just start, swing in a line and it happens." Sometimes she starts with the abstract and then begins to see ideas and forms develop in the lines. At other times the subject may suggest the composition. The most important thing to her is the achievement of fine design in relationship to the subject matter.

Mrs. Davis has found an interest in teaching and now has a class in Tuscumbia for students who range in age from five years to adults. The walls of her house, from the floor to the ceiling are filled with the students' work. The Helen Keller Library provides exhibition space for the class. This city is the home of Helen Keller and it seems appropriate that the city should, as it is doing, give support to the creative workers. Mrs. Davis teaches with the same enthusiasm that she paints with. Painting has a social value to her, and she thinks that every one should paint enough to understand it and to get excited about it.

Because of this strong social sense she will not only look for and work with the few who may become artists, but she will encourage everyone with whom she comes in contact to have an interest in art as a vital and fundamental factor in living. She is sure that every person will be the better for calling upon this creative power which is within them, and that the world will be better for having it used in a constructive way. Whether Ethel Davis ever paints a great picture or not she is helping the people of her community to understand the spiritual value of greatness in art.



The Lighthouse: 3rd prize winner. Artist: Joseph de Martini. Awarded \$1500.

The Latest in Books

AS REVIEWED BY
Design's Book Editor

MODERN PAINTERS, by Lionello Venturi. Published by Charles Scribner's Sons, New York. 330 pages. Price \$5.00.

The author includes in this book the following painters: Goya, David, Constable, Ingres, Delacroix, Corot, Daumier and Courbet. The method he uses in studying these is similar to that used in his earlier volume. He analyzes the more important works of each painter, gives a vivid sense of his distinctive personality, and supplies the background necessary to a full understanding. There are 157 reproductions and so placed throughout the book as to make reference to them as convenient as possible. This book, no doubt, will greatly increase the layman's enjoyment of the paintings presented. It offers him a basis and viewpoint for intelligent appreciation.

YOUR SOLAR HOUSE. Published by Simon & Shuster, New York. 128 pages. Price \$3.00.

In the book forty-nine leading architects of America present a new approach to living, a concept of a home not merely as a shelter but as an opportunity for expansion, within the boundaries of a normal-sized building lot, until its ceiling is the sky and its front wall the far-off horizon. These architects represent the forty-eight states and the District of Columbia. Each of them has created expressly for this book a plan and design for a house inspired by his locality, the characteristics of its people, its climate, its topography. The book presents a great variety of houses and ideas for houses—houses for big lots and small lots, houses spread out or standing high, houses of new or more conventional concept. One aspect in common is that they are all "solar" houses. This means an open invitation to sun and sky and the spaciousness of the out-of-doors.

This is a book of ideas, and suggestions. It is a way of living tested for years by many great American families.

VELASQUEZ, by Arthur Stanley Riggs. Published by The Bobbs-Merrill Company. 307 pages. Price \$4.00.

Here is a story of "the painter of truth and prisoner of the king". It is a strange, romantic account of the greatest artist Spain ever had, the immortal Velasquez.

The author takes the reader into the incredible magnificence of the Spanish

court and lets him see the decadent splendor that was Spain of that day. The power of the ruler of Spain towered over Europe. It thrust northward to Flanders, southward to Italy, westward to the Americas. But the very heart of this vast empire glowed with the unhealthy brilliance of decay. And at the heart of the empire lived Velasquez. Pomp, intrigue, treachery, immorality, cruelty, surrounded his whole life. Yet he saw truth as few men have. Through the court of Philip IV he moved as silently as a ghost, his real nature as great a mystery as now.

The author combines here knowledge of art, of Spanish history and temperament of the strange and great man Velasquez to produce a highly readable biography. More than sixty illustrations reproduce the most famous paintings of the great Spanish painter.

PICASSO. Published by Lear Publishers, New York. 95 pages. Price \$5.00.

This attractive book contains forty-nine lithographs by the eminent artist and is published with the accompaniment of Balzac's *Hidden Masterpiece*. It is the tale of an obsessed painter who spends ten years on the picture of a woman, covering it with endless explorations of form and color, only to find that this masterpiece has no meaning to those who see it.

Picasso's own words offer the most instructive comment on these lithographs which reveal his method with such startling clarity:

"In the old days pictures went forward towards completion by stages. Every day brought something new. A picture used to be a sum of additions. In my case a picture is a sum of destructions. I do a picture—then I destroy it. In the end, though, nothing is lost. . . . But there is one very odd thing—to notice that basically a picture doesn't change, that the first 'vision' remains almost intact, in spite of appearances. . . .

"A picture is not thought out and settled beforehand. While it is being done it changes as one's thoughts change. And when it is finished it still goes on changing, according to the state of mind of whoever is looking at it. A picture lives a life like a living creature, undergoing the changes imposed on us by our life

from day to day. This is natural enough, as the picture lives only through the man who is looking at it!"

A TREASURY OF AMERICAN DRAWINGS, by Charles E. Slatkin and Regina Shoolman. Published by Oxford University Press, New York. 35 pages of text. 163 illustrations.

Here is the first attempt to gather together the best drawings by America's old and modern masters. At the same time, the authors have written the story of American art with fresh interpretations of the total pattern of art development and a new view of the work of individual artists. American tradition has been stressed as an indigenous development, with new materials. Text and illustrations together serve to lend added dignity and stature to the American school.

This book is a fascinating record of the American graphic idiom, as distinct from that of Europe as is the American language and speech.

The lavish illustrations cover a period from the seventeenth century to the present. It should be a most valuable guide for the student.

NOWELL WARD'S PHOTOGRAPHIC WORKBOOK. Published by Ziff-Davis Publishing Co., Chicago. 134 pages. Price \$5.00.

This should serve as an excellent guide for the amateur photographer. It is a workshop designed to teach the technique of making good pictures. There are seventeen complete lessons to lead him to success. They are progressively arranged and easily understood even by those who have no previous knowledge of photography. Instructions are complete and explicit. The exercises have been planned to supply a thorough basic understanding as well as actual practice. The purpose of the book is definitely instructive. It emphasizes the fact that there need be nothing complicated or mysterious about picture-making. It is a stepping-stone to the enjoyment and personal satisfaction which go with good photographic results. It simplifies each phase of the process.

Here is a workbook which can be used with confidence by anyone who owns a camera and wants to know how to produce good pictures.

(Continued from Page 23)

fruit, a fruit a little broader than it is tall but round, withall. The decorations, however, are lovely swirls in the form of blossom petals. All petals swirl from left to right and where they overlap they make the design with raised flowing lines. One is reminded of hollyhock blossoms, with petals that fit the stem like tulip petals do. The edges of the petals swirl from the top of the box which is a flat five pointed leaf, a grape leaf. Over this base leaf is a raised one of very clear cut design. Probably the box, the petals and the top leaf were made from the same piece of clay but the second leaf, plus the stems for the two, are evidently made of different pieces of the same colored clay which are applied to the original base. The stems join and serve as a handle. One's first impression is of the soft rich chocolate swirls but a closer examination reveals flat surfaces between the raised edges covered with diagonal, parallel lines incised in the clay. The little box sits on a rosewood stand carved in the same petal formation.



Since the tea-pot is Yi-hsing's most important product, these descriptions should both begin and end with one. The last pot is very low and looks like one saucer inverted over a second one. Though there is a top, it fits into the pot as if one had taken a knife and leveled it. Only the knob is raised. There is also a tiny base. The round handle which straddles the two "saucers" looks like a fat earthworm, and does not seem shaped to fit the fingers as comfortable as the handles on other pots do. Plum blossoms and bamboo leaves decorate the pot. Centering around the straight spout there is a mass of these leaves and flowers that thin to a single stem and bud toward the handle. Coming from the handle, toward the blossoms, is a flying insect. The flat top repeats this raised design in brief; one small cluster of bamboo; one of blossoms; and one bug. All of the decorations seem a shade darker than the plain greyed-brown pot. It is ascribed to Kung Ch'un and has inscriptions of two characters.

This paper in no way attempts to describe all the pieces at the Freer Gallery. There is a hexagonal gray pot by Shin Ta-pin, a three legged pot by Hsu Yu-Ch'uan, a fluted one by Ch'en Ming-yuan, a pretentious one by Ch'en Han-wen which boasts of a flower motif, a landscape, and a poem, and many other pieces that would take too long to describe here.

Early in the history of this ware, after it became known and prized in Japan, counterfeiters found it worth their while to imitate it. One pot would bring a hundred dollars or more. The Japanese, however, were not the only ones who tried to copy it. When the East India Company introduced a few of the pots into Europe they became quite a fad and brought high prices on the market. It was only natural, then, that potters of both England and France should try to make them. Ary de Milde of Holland, Bottger at Dresden, and Dwight and Elers in England made fair imitations. Thus the little pots, made for the common man of China, became a collector's item throughout the world.

(Continued from Page 4)

of the multicolored stones in a concrete slab. Now the slab is an effective coffee table.

A short, dark, mustached, 37-year-old Hungarian, Mr. Rosti, his wife Ilonka and two assistants develop each new item in the two-story workshop. Rosti makes a small clay model of a bird or an animal, abstracts it until he is satisfied with the design and then carves it in plaster. Ilonka and the two young men then make a mold and from that fashion the finished product.

When Rosti first came to the United States in 1940, he used his technical skill in a war job. After the war, when he decided to start his own work, it was natural that Rosti, a boy raised near Herend, Hungary, one of the fine china centers of the continent, should turn to making pottery. All the residents of the neighboring villages worked in clay and Rosti's home was full of fine ceramics, some more than two centuries old.

(Continued from Page 7)

Roszak from the Mather prize.

THEODORE J. ROSZAK received the Mr. and Mrs. Frank G. Logan Art Institute Medal and \$500.00 for his bronze and steel sculpture, "Spectre of Kitty Hawk." The spirit of the Wright Brothers' invention Roszak interprets with a force and power that embodies the manifold uses of aircraft, whether for transportation or demolition. Resembling the skeletal structure of some giant prehistoric bird, the sculpture is fraught with horror and threat.

ATTILIO SALEMMI, comparatively unknown, self-taught painter from New York, was awarded the Flora Mayer Witkowsky prize of \$500.00 for his oil painting, "The Astronomical Experiment." In a carefully ruled geometrically-designed canvas, Salemmi features lines and triangular shapes in space, using a palette of cool colors.

BORIS MARGO was awarded by the Committee on Painting and Sculpture the Watson F. Blair Purchase prize of \$400.00 for his watercolor, "Sanctuary." The seventeen years Boris Margo has been in the United States he has painted innumerable times the freedom and hopefulness he feels in his adopted country. Always present in his work is the intrinsic reality of his surroundings, but the actual experience Margo interprets in a spirit of unique fantasy.

MORRIS GRAVES was awarded the Norman Wait Harris Bronze Medal and a prize of \$300.00 for his exquisite watercolor, "Black Waves." Graves depicts the surge of a running sea in a poetic mood as seen by starlight, covering a basic black background with subtle and persuasive tints within the geometric lines radiating from the constellations.

HARRY BERTOIA was awarded the M. V. Kohnstamm prize of \$250.00 for his monoprint, "Silent Colors." This work may be considered a painter's painting, as it is made up of a repeated square-shaped pattern in graduating colors from very warm to cold. This non-objective painting, however, is of such technical perfection and in such delightful combination of color and texture as to evoke a deep emotional response. Bertoia now lives in Southern California, after leaving the Cranbrook Academy of Art in Michigan where he was head of the graphic art department.

SERGE CHERMAYEFF was awarded the Bertha Aberle Florshoim Memorial prize of \$100.00 for his oil painting, "New York No. 2." Well-known in England and New York, this was the first canvas ever shown in the Art Institute by this distinguished architect and designer who recently succeeded the late Moholy-Nagy as Director of Chicago's Institute of Design.

RICHARD KOPPE was awarded the Martin B. Cahn prize of \$100.00 by the Committee on Painting and Sculpture for his tempera, "Rotating Wires."

HARRY C. FOCKLER was awarded the William M. R. French Gold Medal by a jury appointed by the Alumni Association of the Art Institute of Chicago for his watercolor, "Hiroshima."

NEW WRINKLES

a department devoted to the latest products on the market,
of interest to our readers

INK AND PAINT HOLDER

A new tool for the man working on drafting or drawing board, which enables you to have your ink bottle and (or) paint jar at your fingertips; also affords a handy place to lay brushes and pencils without their falling off board. A sturdy compact unit that attaches to any drafting or drawing board with one push pin or thumb tack regardless of angle of board. Made of heavy gauge alum-



inum, attractively finished in gold, brown, red or natural.

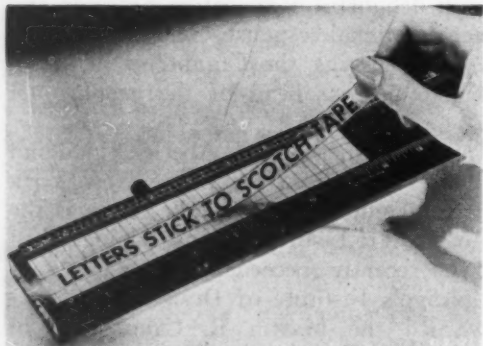
Retails at \$2.25, F.O.B. Chicago. Manufactured by The Wayne Products Mfg. Co., 103 South Wells Street, Chicago 6, Illinois.

EASY LETTERING DEVICE

Called **FOTOTYPE TRANSPARENCIES**, a new method of acquiring type proofs for all manner of layout mounting is announced, enabling anyone, to set headings and body type quickly and easily without smudging and in perfect alignment.

This equipment includes complete alphabets, made up into individual pads of letters, precision die-cut to insure perfect alignment vertically and horizontally, and a unique composing stick which has adjustment for holding the letters at the correct tension.

In use, the letters are removed from the pads and inserted into the composing stick. After a line has been set and properly spaced, a piece of clear scotch tape, slightly longer than the line, is laid directly over the letters. Then, while the line is still in the composing stick, a razor blade or knife is drawn across



both top and bottom of the line of letters.

When the scotch tape is removed, the letters adhere firmly and actually become a part of the tape. Available in 50 type styles and sizes.

RADICAL ERASER

The humble eraser has finally gone modern! A new product, the Rush-FybRglass-Eraser, features an advance in design and composition of typewriter erasers.

The handsome plastic holder, made to fit the hand, looks somewhat like a mechanical pencil. It may be reloaded with refills in only 15 seconds.

The erasing medium is a substance called "FybRglass," claimed to be the fastest eraser on the market. With "only a feather touch"—no scrubbing—the thousands of hair-thin fibers brush away errors by picking up the ink. The FybRglass is always just the width of a single letter.

A multitude of special advantages are claimed for this product. Here are a few more: No shield is required to protect carbon copies. It leaves no eraser crumbs to ruin the typewriter mechanism. It is a standard corrector for Multilith, Duplimat, Systemat and other types of Offset Masters.

Rush-FybRglass-Erasers are sold at stationery stores for 50c. Two refills sell for 25c.



NEW MECHANICAL SHADING MEDIUM

The Craftint Manufacturing Company announces V-Film, their newest artist-applied mechanical shading medium.

V-Film is a tissue thin, adhesive-backed, transparent sheet into which is processed invisible standard shading patterns. V-Film can be applied to drawings or placed directly on negatives. Smooth it on—a self contained adhesive makes it stick perfectly to any surface. One stroke with the brush and V-Film developer and instantly the tone appears sharp, clear and ready for immediate use. This shading will become visible in only the places where the artist desires it.

The versatility of V-Film makes it a medium for not only commercial artists and cartoonists, but also for engineers, architects and draftsmen in quickly obtaining different shaded effects over tracings and drawings. Engravers and lithograph plate makers use it on the negatives for direct "burn-ins" to the printing metal.

With V-Film the artist works naturally, applying the shading with a brush and developer. There is no cutting away or scraping of pattern area—no sharp edges to catch the light and show in reproduction.

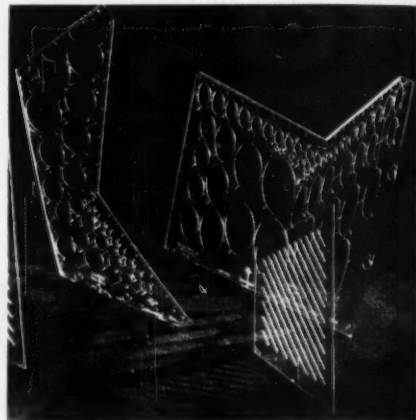
Rubbing or erasing will not injure V-Film patterns as they are processed right into the

sheet itself. V-Film can be quickly stripped off and a new screen pattern substituted. This is an important feature where the art is designed for more than one reduction or enlargement.

Being an unusually thin film, V-Film tones can be super-imposed one over another. Several patterns can be combined on the same art.

THREE DIMENSIONAL WIZARD

These new Axonometric stencils offer the draftsman a quick method of presenting in one drawing . . . a three-dimensional view of a complicated object. The instruments,



which include isometric and diametric stencils, are fabricated from VINYLITE plastic rigid sheets. The dimensional stability of this material insures the retention of the initial changes. Instrumaster Industries, Inc., fabricated the stencils for Charvot-Roos Corporation. The company also produces from VINYLITE plastic rigid sheet, conventional drawing instruments, including triangles, hatching stencils, and protractors, which have many improved features. For example triangles have uniformly distributed extrusions on both sides so that they "float" above the surface of the drawing. The drafting edge is never in contact with the paper thus providing a perfect inking-edge and minimizing the danger of the triangle smudges on the drawing.



Transparent V-Film with invisible screen patterns is placed on drawing or negative.



To apply, smooth out and rub well, adhesive side down.



"Bring up" pattern with brush and V-Film solution, then blot.



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In addition, of course, the Plan builds financial security for each participant. Each Bond pays \$4 at maturity for every \$3 invested.

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**SPREADING THE NATIONAL DEBT
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The future of your business is closely dependent upon the future economy of your country. To a major extent, that future depends upon management of the public debt. Distribution of the debt as widely as possible among the people of the nation will result in the greatest good for all. How that works is clearly and briefly described in the brochure shown at the right. Request your copy—*today*—from your State Director of the Treasury Department's Savings Bonds Division.

WHY EXECUTIVE BACKING IS VITAL

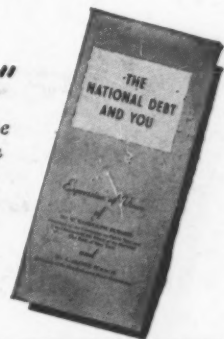
Employees still want the benefits of the Payroll Savings Plan. In fact, they *need* the P. S. P., because banks don't sell Bonds on the "installment plan"—which is the way most workers prefer to buy them. But wartime emotional appeals are gone. Human nature being what it is, the success of the Plan in your company is liable to dwindle unless a responsible executive keeps it *advertised*. The *reasons* for promoting it are as important as ever—to you, your company, and your country.

So—today—*check up* on the status of the Payroll Savings Plan in your company. *Act* on your responsibility to see that it is vigorously maintained.

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a 12-page pocket-size brochure, expresses the views of W. Randolph Burgess, Vice Chairman of the Board of the National City Bank of New York, and Clarence Francis, Chairman of the Board, General Foods Corporation. Request your copy from the Treasury Department's State Director, Savings Bonds Division.



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M. Grumbacher Collection

"Palette"

By

ROBERT PHILIPP

Robert Philipp, N.A., 1944 winner of the Thomas B. Clark Prize, National Academy of Design, and represented in the permanent collections of the Whitney Museum, Corcoran Gallery, Brooklyn Museum and others throughout the country, is a man who knows where he is heading. He is no disciple to current trends or clichés, but prefers to work in the warm,

vibrant style that has become his trademark. Like Renoir, his early guiding star, Philipp is most widely known for his exquisite figure paintings and his subtle palette, which is here indicated. Philipp prefers to limit himself to the ten colors herein reproduced, but will substitute one shade for another if he deems it necessary.

